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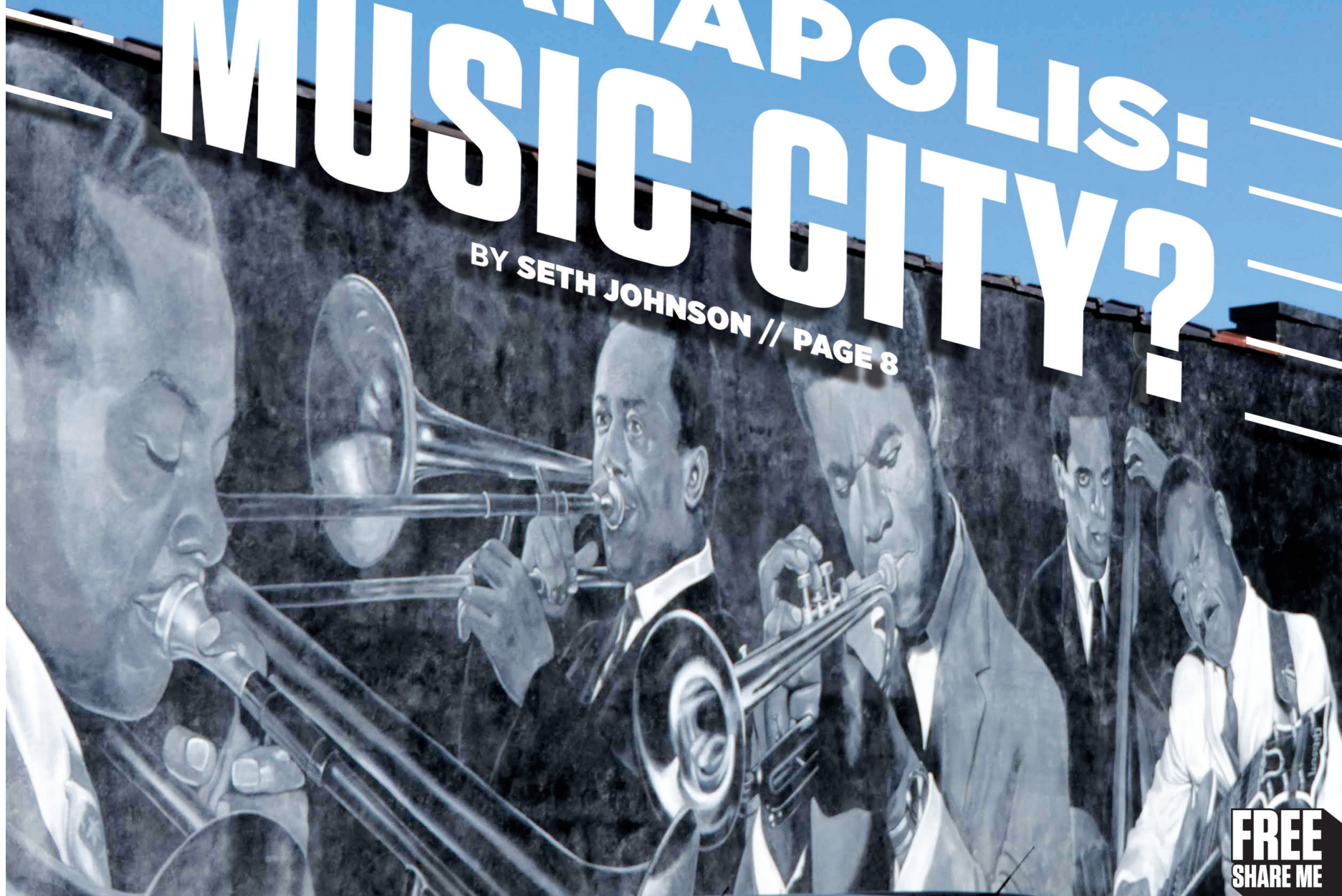
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# INDIANAPOLIS: MUSIC CITY?

BY SETH JOHNSON // PAGE 8



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## STUDENT FELLOWSHIP FOR BLACKS, INC.

It is our hope that SFB's future will be even more impressive, than its past and present. 2018 was a cultivating year, with new technologies transforming the landscape of our organization. However, 2019 will be important, as we strive to become the number one supporter of students attending Historical Black Colleges and Universities.

Since 1978, Student Fellowship For Blacks Community Chest has awarded, \$192,160.00. In 2018, SFB made available a grant of \$3,000.00 to Sandra Jones, a sophomore attending Martin University/Indianapolis In., majoring in Business Administration and a grant of \$3000.00 to Lawrence L. Middleton, a freshman attending Tuskegee University/ Tuskegee, AL., majoring in Biology.

The management of SFB extends thanks to our 2018 donors, Robert G. McCanns, Joe Epps, Deborah D. Greene, Beverly M. Robinson, Darrieux D. Peterson, Nichelle M. Hayes, Kym Wharton, Joe Dudley, Abernathy Realtors, Inc., Jerre W. Quinn, Ruth Woods, Ron Lockett, Sara V. Barnes, Thelma Franklin, Tony Williams, Cleve Bottoms, Karen Depp, Ronald Orr, Darrin Orr, Mary Oliver, Sybil A. Hankins, Linda Gude, Henry Orr, Roy Spight, Vera Spight, Andrew Orr, Elnora Orr, LaChelle Wilson, Jayne Brown, Tony Jones, Phyllis Smith, Blue Aaron Phillips, Ivone Lewis, Sam Yates, Loris McCullum, Yolanda Footman, Alice Hopkins, Warren Williams, Anna Anderson, Claudia Williams, Dan Shaw, Bob Henderson, Urban Vibes, Sandra Harris, Joseph Hampton & Edith Robinson, Samuel L. Hunt, Gerry Jesse Price, Thomas Henry, David Johnson, Booker Carter, Daryion Johnson, Michael Moreland, Krist Ann Wood, Chea Ballinger, Kim Hutchinson, Rev. James D. Allen, Rev. Dennis Freeman, Carl Holifield, John Brown, Yolanda Burnett, Frazier L. King, Rufus Myers, Jr., Rev. Benjamin F. Brown, Jr., Providence Ministries, Indiana Conference Lay Male Choir, Beatrice Williams, BGals Couture Boutique, Jeff Lewis & Friends, East 38th St. Library, St. John AME Church Male Chorus, Grace Memorial Choir, Shiloh Baptist Church Male

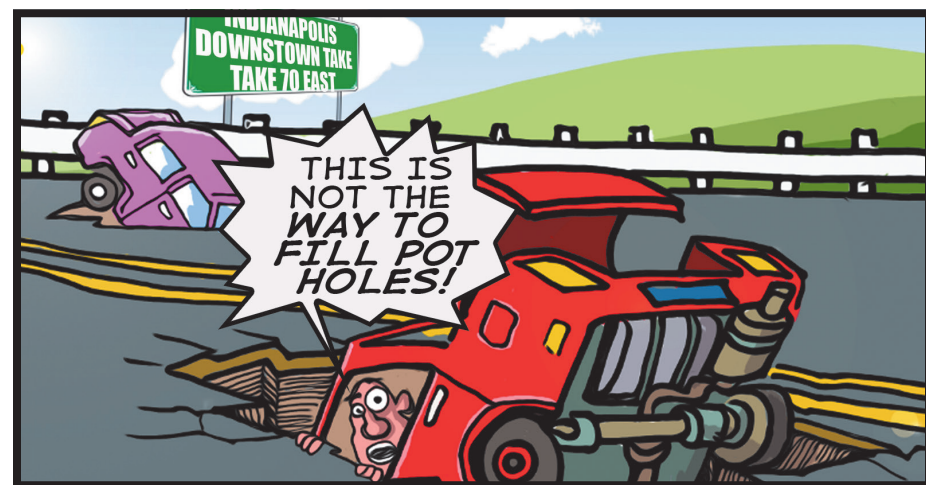
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BY WAYNE BERTSCH



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ALL PHOTOS are submitted by event organizers and venues or on file unless otherwise noted.

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## City COMMITTEE

It's been a busy few weeks around NUVO.

Since we last published a print issue, we've officially launched our new membership program. Our message is clear: Community journalism can only survive with community support. And right now, we need your support more than ever.

We aren't just asking for financial support, however. A crucial part of our membership is the collaboration between members and our editorial team. We want more input from those of you with experience, ideas, and insight into the stories we are working on.

### Here are three opportunities for you to be involved:

- **News:** Rob Burgess is working on a story that came from directly from readers. He's looking at Indianapolis migration trends within I-465 and the sustainability of the downtown housing boom. In particular, he's asking how many racial and economic minorities are being forced out. If you have any experience or insight that can help with the story, contact Rob at [rburgess@nuvo.net](mailto:rburgess@nuvo.net)
- **Arts:** Dan Grossman has a piece in this issue (page 15) that explains the type of input he's looking for on a story about creative placemaking. For starters, how do people define the term and how do those definitions vary? Check out his article and then get in touch if you have something to contribute. His email is [dgrossman@nuvo.net](mailto:dgrossman@nuvo.net)
- **Music:** Seth Johnson is also seeking reader input. Read his Music Cities story beginning on page 9. Towards the end, Seth asks some questions about what you'd like to see in terms of improving the music scene in Indy. Take a look and then drop him a line at [sjohnson@nuvo.net](mailto:sjohnson@nuvo.net).

We're also still accepting submissions for our next round of reader-generated stories. If you go to the City Committee section at [nuvo.net](http://nuvo.net), you'll see a submission form where you can ask your questions. Cast your vote now at [nuvo.net/citycommittee](http://nuvo.net/citycommittee).

Collaboration with readers is a large part of our plan to improve our coverage this year. Reach out, be a part of the stories we are telling, and support the mission of community journalism.

Thanks!

*Laura McPhee*

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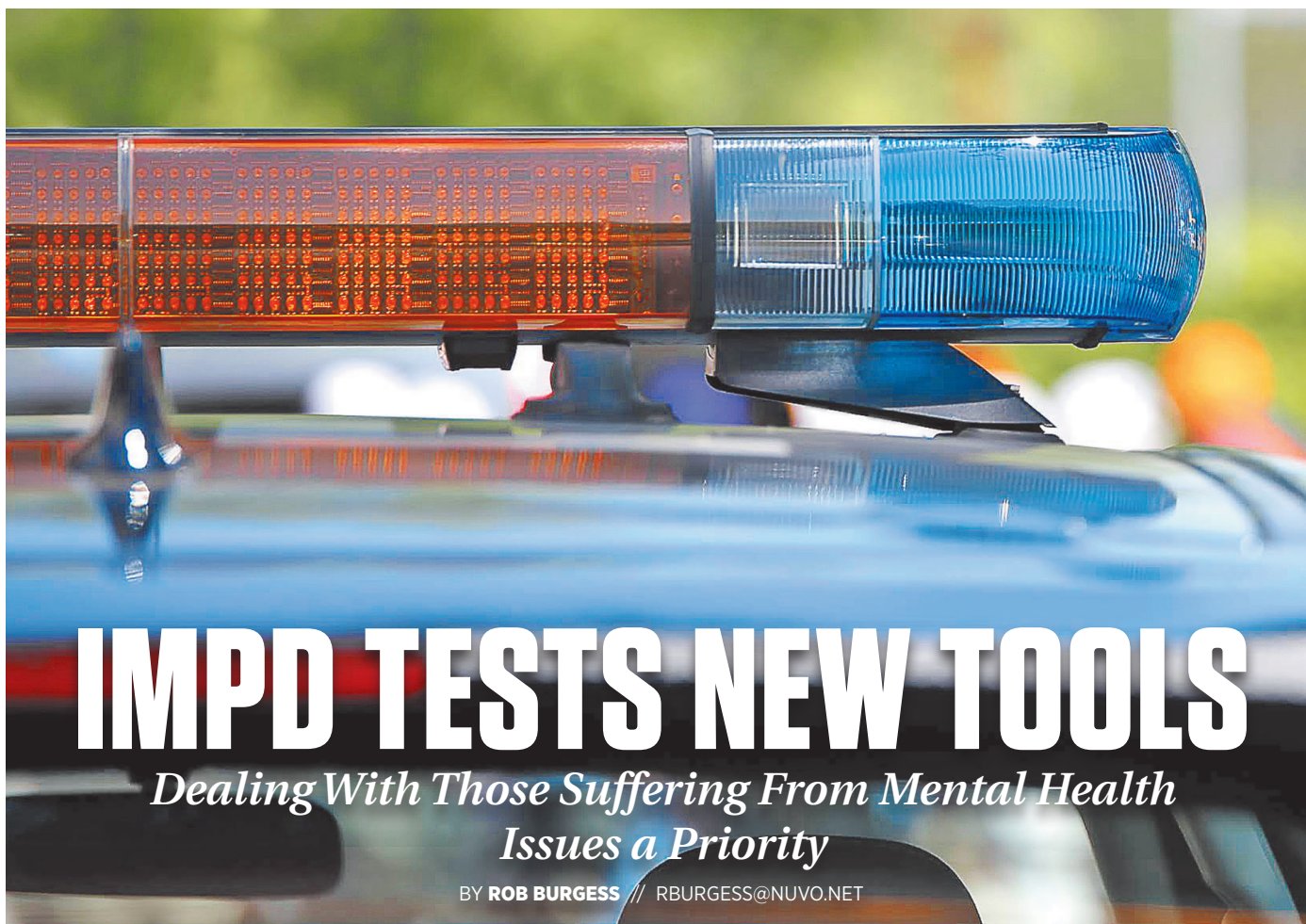
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***“The purpose of the tool is to provide officers with evidence-based, objective information to assist them in determining the best course for resolving a call for assistance from the public.”***

— ALIYA WISHNER, IMPD

Hospital, where she died Feb. 9.

All five officers—who have not been named by Roach—have since been placed on administrative leave as criminal and administrative investigations are underway.

Toxicology and autopsy results are still pending, but Roach said the preliminary results showed no outward trauma.

“There were over 20 witnesses,” Roach said. “There was no indication officers did anything wrong.”

The same day Roach met with the press about the death of Northington, he also met with representatives from EMS, the office of Mayor Joe Hogsett, clergy, and community groups.

After the meeting, Indy10 Black Lives Matter, who took part in that meeting, told NUVO in a statement, “We have a system that is not equipped to handle the volume of services that our citizens need. We need to continue to put pressure on IMPD and Mayor Hogsett to work to find solutions for how the city will manage our current mental health crisis.

“The system currently in place has left too many in harm’s way,” the statement continues. “We believe that had the officers been properly trained to deal with a person in mental health crisis the outcomes may have been different. Officers need more than the 40 hours of [Crisis Intervention Team] training they are receiving.”

## **MENTAL HEALTH SCREENING TOOL PILOT PROGRAM**

Though it may not have made a difference in the case of Eleanor Northington, Indianapolis is currently part of a pilot pro-

**E**ven before the tragic events earlier this month at a church service, the city of Indianapolis and the Indianapolis Metropolitan Police Department had been on the forefront of reimagining how law enforcement interacts with those suffering from severe mental health issues.

But, from all available accounts, even if the tools being tested had been completely implemented, they may not have done enough to save the life of Eleanor Northington, 43.

Despite this, the city is now expanding research into how their current systems approach such situations.

## **THE CASE OF ELEANOR NORTINGTON**

On Feb. 6, Eleanor Northington was in distress. According to a statement provided to the Indianapolis Metropolitan Police Department by her daughter, Northington was

diagnosed with paranoid schizophrenia, and was off her medication.

Her daughter brought Northington to Mount Calvary Apostolic Church, 6635 E. 42nd St., “in an attempt to lift her spirits,” according to IMPD Chief Bryan Roach.

But, as Roach told reporters last Thursday, when the service began at 7 p.m. that evening, things began to fall apart.

According to witness statements later provided to IMPD investigators, Northington began running around the church. She was described as being agitated, very active, and exclaiming at inappropriate moments.

An off-duty IMPD officer working with the Behavioral Health Unit happened to be at the church, and attempted to de-escalate the situation to no avail. Northington continued to spit and fight clergy and fellow parishioners.

At 8:26 p.m., the off-duty officer called 911. The pair of officers who arrived called

for Emergency Medical Services for an immediate detention.

When the officers approached Northington, she punched one of them. A scuffle ensued, which ended with everyone on the ground. After two more officers arrived, Northington was placed in a “daisy chain” of three handcuffs behind her back.

During the efforts to subdue her, a member of the congregation loosely placed a cloth over Northington’s face to stop her from spitting.

After officers were able to regain their footing, witnesses reported Northington snoring and having labored breathing.

EMS was called again as one of the officers removed the cloth from around her nose. They then removed the handcuffs and started chest compressions.

After a pulse was found, Northington was transported to Sidney & Lois Eskenazi



gram designed to give police officers a new mental health screening tool when interacting with those in need of assistance.

Ten IMPD officers were selected to be a part of Phase One which tests the effectiveness of the tool—a series of question on a tablet the officers use when handling a situation involving someone they believe has mental health issues. The pilot program began Dec. 3, 2018, and is still underway. Once completed, Phase Two testing will analyze whether the results of the screenings correlate with what deeper assessments find.

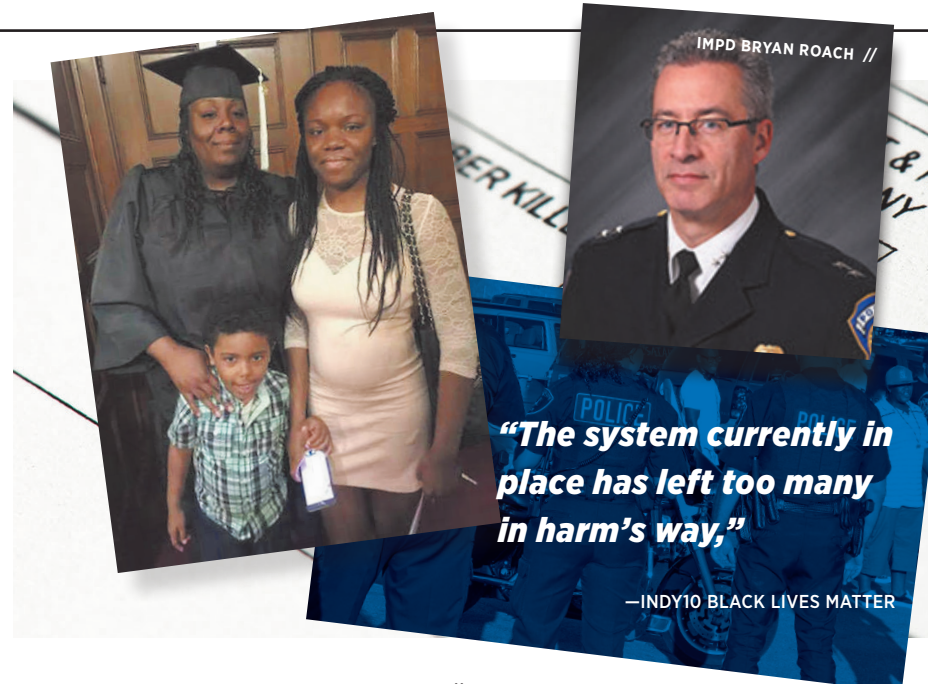
“It really standardizes what officers are already doing,” said IMPD Lt. Catherine Cummings. “Hopefully, you can standardize those feelings and those questions that officers are already asking when they’re trying to access someone who may not be behaving exactly the way that they think the should be.”

The development of the tool is the result of a partnership between the IMPD, the Indianapolis Office of Public Health and Safety, and New York University’s Criminal Justice Innovation Lab, and is the first of its kind to be developed specifically for use by law enforcement officers in the field, according to Aliya Wishner, chief communications officer for IMPD and OPHS.

“The purpose of the tool is to provide officers with evidence-based, objective information to assist them in determining the best course for resolving a call for assistance from the public. The aim is to create a new ‘offramp’ from the criminal justice system—another opportunity for those suffering from mental illness to be diverted to treatment and care, rather than jail. The tool will be web-based, with the ability to access it from both a mobile phone or laptop,” stated Wishner.

Lena Hackett is president and founder of Community Solutions, and is working with Hogsett’s office on their criminal justice reform efforts. She said their partnership with NYU was breaking new ground, and not just here.

“It does not exist in the country right now,” said Hackett. “There is not a screening tool like this that front line officers use. ... This tool is based off evidence-based tools



ELEANOR NORTINGTON, TOP LEFT, WITH HER FAMILY // PROVIDED PHOTO

that have been validated and exist, but none of those tools have been used with police officers. ... The impact of it goes way beyond Indianapolis, because once we can validate the tool, then it can be made available to police departments across the country.”

The NYU Criminal Justice Innovation Lab in NYU Law’s Center on the Administration of Criminal Law was created in 2016 after the launch of the White House’s Data-Driven Justice Initiative. Anne Milgram is Professor of Practice and Distinguished Scholar in Residence at NYU Law. From 2007 to 2010, she was Attorney General of New Jersey. She said with the recent reforms set into motion by Hogsett’s office, Indianapolis stood out in its willingness to try new things.

“We were all really impressed by Lena’s commitment to the issue, by the mayor’s commitment to the issue, and really by their willingness to think creatively about how we would do this,” she said.

At Thursday’s press conference, Cummings said the none of the officers who responded to Eleanor Northington on Feb. 6 were using the mental health screening tool. She added she didn’t think it would have helped, anyway, since there was an immediate physical altercation between Northington and the officers.

On Wednesday, the city announced a new grant which may help shed some light

on how things are currently handled on a systemic basis.

## COMPREHENSIVE EVALUATION

Nearly \$500,000 has been awarded to the city of Indianapolis and the Indiana University Center for Health and Justice Research from Arnold Ventures to fund a comprehensive analysis of the Mobile Crisis Assistance Teams and BHU.

These groups work in what’s known as a “co-response model,” which pairs a police officer and mental health professional “to improve outcomes for individuals in crisis and divert them from the criminal justice system.” stated Wishner. “This evaluation represents the most rigorous study of the co-response model to date.”

MCAT teams serve as first responders, dispatching to the scene of police calls for residents in crisis to engage these individuals before a potential interaction with the emergency department or criminal justice system.

BHU is the second responder, providing post-crisis support that includes service referrals and follow-ups to ensure continuity of treatment. The teams currently serve in north, east, downtown, and northeast IMPD districts.

A CHJR research team led by Drs. Brad Ray and Eric Grommon will execute a year-long randomized control trial in a new IMPD dis-

trict with new MCAT-BHU team members.

Through an estimated 1,440 calls for service, the trial will examine the MCAT-BHU program’s impact on emergency medical services utilization, arrest rates, treatment engagement, response time, and hospitalization. The research team will also collect follow-up data one year after the initial police-resident interaction for a cost-benefit analysis that will examine the costs of delivering MCAT-BHU, costs of engagement with the criminal justice system, and costs of treatment delivery.

The MCAT pilot began on Aug. 1, 2017, following two months of an in-depth training program that immersed MCAT team members in subjects ranging from mental health and addiction, to homelessness and veterans’ issues. ■

## MENTAL ILLNESS AND INMATES

The U.S. Department of Justice reports that approximately half of all inmates in U.S. jails and prisons suffer some type mental health disorder, and about one in three were under the influence of alcohol when they committed their crimes.

Marion County, Indiana, has not been exempt from this problem: An estimated 85 percent of inmates in Marion County’s jails (approximately 2125 individuals) have substance abuse problems. About 40 percent of Marion County inmates (approximately 1000 men and women) are classified as mentally ill.

Every day, more than 700 prescriptions are distributed to mentally ill inmates in Marion County jails. On an annual basis, providing prescription medications to these men and women costs about \$650,000.

These statistics were included in a report by Indianapolis Criminal Justice Reform Task Force following a seven-month study. The task force was created by Indianapolis Mayor Joe Hogsett, who used the report’s findings as the basis for his recent call for comprehensive reforms to the criminal justice system in Marion County.

Source: [indy.gov/activity/criminal-justice-reform-task-force](http://indy.gov/activity/criminal-justice-reform-task-force)



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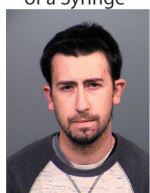
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Indianapolis, IN Area law enforcement agencies are asking for the public's help in finding Nathaniel Anders. On September 20th, 2018 a warrant was issued charging Anders with Unlawful Possession of a Syringe. Crime Stoppers is offering a reward of up to \$1,000 for information leading to the arrest of Nathaniel Anders. Information must be directly and anonymously submitted to Crime Stoppers to be eligible for this reward.

If you have information that will assist authorities, call Crime Stoppers at 317-262-8477(TIPS). Citizens can also download the mobile P3tips app for Apple or Android phones to submit a mobile tip, or go to [www.CrimeTips.org](http://www.CrimeTips.org) to submit a web tip. You will remain anonymous and maybe eligible for a cash reward of up to \$1000 if the information leads to a felony arrest.



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[nuvo.net/businessdirectory](http://nuvo.net/businessdirectory)



# HATE CRIMES BILL HEADS TO HOUSE

## *Gutted Senate Version Fails to Satisfy Proponents*

BY **ROB BURGESS** // RBURGESS@NUVO.NET

It has been a wild few days for those watching lawmakers in the Statehouse as they grapple with hate crimes legislation. Forty-five states have hate crime laws in effect. Indiana — along with South Carolina, Arkansas, Wyoming and Georgia — is just one of five without one.

At the start of this legislative session, a flurry of bills were filed in an effort to remedy this.

But, only one, Senate Bill 12, co-authored by Sen. Mike Bohacek, R-Michiana Shores, and Sen. Ron Alting, R-Lafayette, has received a hearing.

### SENATE BILL 12

Advocates from the business, education, and faith communities filled the Senate chambers Feb. 18 in support of SB 12, which was being heard by the Public Policy Committee.

After an amendment, the final language of the bill included protections for targeted for their “perceived or actual color, creed, disability, age, national origin, ancestry, race, religion, gender identity, sex, or sexual orientation.”

After hours of public comment, most of it in favor the bill’s language including these specific protections, the committee sent the bill to the full Senate by a vote of 9 to 1.

Their hopes were dashed just a day later when the full Senate passed an amendment to the bill by Sen. Aaron Freeman, R-Indianapolis which removed all protected classes. The final vote came after Republican supermajority members huddled behind closed doors. It instead replaced the language with

one word: “bias.”

The amended version of SB 12 then passed the Indiana Senate on Thursday by a vote of 39 to 10.

### REACTIONS TO AMENDED VERSION

Republican Gov. Eric Holcomb has expressed his dissatisfaction with the amended version of the hate crimes bill, but it’s not clear how far he’ll go to get one enacted.

“The version of the bill approved today by the Senate does not get Indiana off the list of states without a bias crime law,” he stated. “We have a long way to go, a lot of work to do, and fortunately the time yet still to do it. I will continue to fight for the right ultimate outcome for our state and citizens this year so we’re not right back here in the same place next year.”

Rep. Robin Shackelford, D-Indianapolis, chair of the Indiana Black Legislative Caucus, promises that group will continue working to include protected classes in the Indiana House of Representatives, where the bill heads next.

“The IBLC is certainly not surprised that the Indiana Senate supermajority again decided to avoid passing a responsible bias crimes bill this session. In its current form, Senate Bill 12 is nothing more than a weak, watered-down effort to try and appease groups that choose not to believe that such crimes exist,” she stated Wednesday.

The Jewish Community Relations Council expressed “extreme disappointment” at the passage of the amended version of the bill.

“This is not enough,” they stated. “This is not what the leaders of Indiana’s business,

sports, nonprofit, civic, law enforcement, local government, and institutions of higher education have advocated for. This is not what the breadth of faith, minority, and ethnic communities have been working toward over the past five years.”

### NEXT STEPS

So, where does this go from here?

Well, for now, all eyes are on the Indiana House of Representatives, where bills will soon be assigned to committees.

Republican House Speaker Brian Bosma has so far publicly shown little willingness to restore protected classes stripped from SB 12. He has said he hasn’t even been able to convince many in his caucus from the more rural parts of the state that hate crimes are even a priority.

But, Republican Gov. Eric Holcomb has maintained that the current language in SB 12 is not up to his standards. Even before the start of the legislative session, he had broken from members of his own party to call for a comprehensive hate crime law.

So, as the second half begins of the legislative session there are several possibilities: The House could restore protected classes, and come to an agreement which might be more in line with the governor’s vision. The House could leave the language in SB 12 the way it is, and take their chances when it gets to Holcomb’s desk. What would happen then is really dependent on the amount of pressure placed on the state’s leaders in the next two months. ■

## READERS WEIGH IN

**NUVO** readers have had a lot to say when it came to the topic of a comprehensive hate crimes bill in the state. While most are in support of the idea, there are several detractors. Here is a sample of some of the comments we received on our hate crimes bill coverage this session.

“The likes of Sen. Aaron Freeman are unbelievably clueless about why hate crime legislation would need to protect certain groups that have been targeted by bigots for decades. He does not represent the public interest in any meaningful way.”

—Whitney Smith

“This is NOT a hates crimes bill, this is bullshit!”

—Greg Seagrave

“Gov. Holcomb could veto the bill and sponsor a strong one of his own, while also signing a hate crime executive order. He’s just paying lip service to being a fake moderate.”

—James Curtis

“Why not just punish the person for the crime itself? Is there extra legislation for those shooting others for the color shirt they wear?”

—Bill Mummert

“Equal protection for everyone until some people want to be special and demand a different set of rules.”

—Nathan Nordyke

“I told you. Closed to all but the entitled.”

—Sharon Tranbarger

“I’m not optimistic.”

—Don Davenport

“Tragic news. I just don’t get it.”

—DB Sheets

“You think it’s about time?”

—Becky Lawson Cartyer



**If you’d like to add your voice, please visit [NUVO.net](https://www.nuvo.net). Registration is simple.**





## Indy Chamber Spearheads Initiative to Make Music a Greater Economic Priority

BY SETH JOHNSON // SJOHNSON@NUVO.NET

**O**n any given night in Indianapolis, music lovers flock to venues large and small to hear their favorite artists play. Meanwhile, vinyl collectors dig through record shelves at their favorite local shop, while musicians young and old write and record songs at the studio of their choice.

There is truly no questioning that Indianapolis loves its music. Last year, in fact, Ruoff Home Mortgage Music Center sold more concert tickets than any other amphitheater in the world, according to a report from Pollstar magazine. With all of this being said, Indy Chamber alongside Central Indiana Community Foundation, City of Indianapolis, and Visit Indy recently launched Phase I of the Indy Music Strategy, an economic development initiative focused on the city's diverse and growing music industry.

Prompted by discussions at last year's Music Cities Forum, the initiative will be advised by Sound Diplomacy—a London, Berlin, and Barcelona-based music policy consultancy and global expert in developing long-term and self-sufficient music strategies. Having worked in numerous

cities around the world, Sound Diplomacy will take a close look at the strengths and weaknesses of Indianapolis' music economy, developing a strategy that helps it to thrive going forward.

“The Indianapolis region has significant music assets, including a history, community of artists, and institutions and venues, that we must include more and more in our economic development strategy,” says Indy Chamber president and CEO Michael Huber. “Culture and quality of life are top priorities in today's talent-driven marketplace, and supporting the arts enhances Indy's appeal to people and employers alike.”

### ANALYZING MUSIC POLICY

In order to develop a strategy that's accurate and honest, Sound Diplomacy must look at Indy's music community from a myriad of angles. With Phase I in particular, the music policy consultancy will focus on the creation of a music vision for the city, followed by a regulatory assessment. As part of this assessment, Sound Diplomacy will examine current local policies and ordinances impacting music in Indy.

“We're looking at what can be done to protect music venues and cultural infrastructure from new development. So noise zoning,” says Shain Shapiro, founder and president of Sound Diplomacy. “We will also be looking at the dance hall ordinance and all-ages issues.”

While some may be unaware, there are local policies in place that especially impact the way music venues operate, with the dance hall ordinance being a big one in particular. “There's a dance hall permit that originally dates back to the '50s, and then it was redrawn in the late '90s,” says Jim Rawlinson, project manager on Indy Chamber's economic development team. “In the '90s, everybody said that it was aimed at the rave culture. It's this leftover ordinance that's used every once and awhile, but it's not necessarily used fairly.” In addition to outdated ordinances like this, Indy's liquor laws also inhibit the potential of its music economy.

“In Chicago and Cincinnati, a venue like HI-FI could give people bracelets, and they could come in if they were 18+,”

Rawlinson says. “You can't do that in Indianapolis unless you have a separate room [away from the bar]. It basically makes it so that you either have to be a 21+ music venue or an all-ages venue, and there's no in-between.”

Once Indy's music strategy is developed, Rawlinson believes policy improvements can be made.

“Changing a city ordinance is something that we have control over,” he says. “With the stakeholders at the table, it should be something we can do.”

“State liquor licensing can get tricky,” he continues. “That's when you have players that aren't in the room that you have to rely on. But I think the key to all of it is just identifying the problems in the first place and having a solution in mind so that you can work towards it.”

### STEPS GOING FORWARD

Following this initial policy research, Sound Diplomacy will then turn to the public for Phase II, conducting interviews, roundtable sessions, surveys, and more as part of an ecological impact



assessment. “Sound Diplomacy will be doing a lot of stakeholder outreach for musicians, artists, audiences, business people, and arts organizations to really build out a robust map of the city and what’s happening where,” Rawlinson says. “That part will be really public-facing.” Work on Phase II is slated to begin this spring.

“We want as many people as possible to take part in that phase,” Rawlinson says. “That’s really the best way to make sure your voice is heard. We want as diverse an audience as possible.”

Following the completion of this ecological impact assessment, Sound Diplomacy will then do an in-depth economic impact assessment as part of Phase III, taking a close look at the various ways Indianapolis spends money on music. “That will track direct economic impact, like tickets sold at HI-FI, sessions booked at Postal, and records sold at Square Cat,” Rawlinson says. This phase will also take a look at induced economic impact, considering things like the beverage suppliers for venues and how they benefit from serving their product at concerts.

“When you try to make the business case for why this is important and why we should be paying attention to it, that information really helps us get there,” Rawlinson says.

Once all of this research has been gathered, the final step is putting together a strategy and action plan. “By then, we’ll know what we can fix,” Shapiro says, adding that the initiative should hopefully reach this conclusive point by year’s end. As part of this last step, a marketing

campaign will also be devised, so that the city can better express its music culture to the rest of the world.

“We don’t do a very good job of talking about what’s going on here to people outside of Indianapolis,” Rawlins says. “It’s not just music either—it’s our whole city. We don’t like to talk about ourselves too much.”

“We’ll use the information and the conversations that we’ve had through the whole process to determine what ‘Indianapolis music’ is, whether that’s a genre, multiple genres, a state of mind, or whatever,” he continues. “We’ll take that, and then start to formulate a marketing plan for how we talk about it outside of the city.”

To date, Shapiro has worked in countries all across the world, helping them to develop strategies like this one. “In Vancouver, the city committed \$300,000 of new money to setting up a music office and investing in music infrastructure,” he states as a recent example of his work. In addition to Vancouver, other cities he’s had a hand in include London, New Orleans, San Francisco, and more.

In reflecting on the Indy Music Strategy initiative overall, Rawlinson believes it will put Indianapolis one step ahead of cities without a music plan.

“It’s been in the last five years that this has even been a thing people started taking seriously,” Rawlinson says of the music strategy movement. “I’m excited to be at the front of it.” ■

*To stay informed on the Indy Music Strategy initiative, visit [SoundDiplomacy.com/Indianapolis](http://SoundDiplomacy.com/Indianapolis).*



DISCUSSING NEEDS AND CHALLENGES OF THE ARTIST COMMUNITY AT THE FIRST U.S. MUSIC CITIES FORUM AT HI-FI IN 2018 //



## READER FEEDBACK: MUSIC CITIES INITIATIVE

Greetings readers,

Seth Johnson, here, NUVO’s music editor.

This week, I wrote a story about the Indy Music Strategy Initiative, which could have a major impact on our music community here in town. As a longtime music supporter and advocate, this project really excites me, being that notable stakeholders are turning their heads toward what Indy’s music scene has going on.

Looking ahead, there are obvious questions that must be addressed by those heading up the initiative, with the topic of all-ages venues being a big one. As someone who grew up in Indianapolis, I can personally admit I felt somewhat excluded from Indy’s music scene in my teenage years. Fittingly enough, it wasn’t until I went to college at Ball State and turned 21 that I really became passionate about Indiana music.

Taking this into consideration, I would be curious to hear your thoughts on the matter. How did Indy’s laws and policies affect your interactions with live music before the age of 21? Do you believe Indy offers enough all-ages opportunities for those music fans under 21?

Secondly, I believe the Indy Music Strategy initiative also raises another interesting question, and that is this: What does Indianapolis music sound like? Are there genres that come to mind? Is it more of a mindset? How would you describe Indianapolis music to someone who’s from another state?

I would love to hear your input on both of these topics in the coming weeks. Please feel free to comment on our website ([NUVO.net/music](http://NUVO.net/music)) with your thoughts, or reach out to me directly via email ([sjohnson@nuvo.net](mailto:sjohnson@nuvo.net)) or Twitter ([@sethvthem](https://twitter.com/sethvthem)).

Your input will be much appreciated as I continue to follow the Indy Music Strategy initiative and its progress throughout this year.

I look forward to hearing from y’all.

Cheers, Seth



*If you’d like to add **your voice**, please visit **NUVO.net**.  
Registration is simple.*



# RAFIQ BHATIA: Breaking English



PHOTO BY ZENITH RICHARDS

Rafiq Bhatia's latest electoracoustic performance seeks to shatter preconceptions about how much can be said without a word—and who can say it. This evening-length performance features musicians Ian Chang and Jackson Hill, plus visual artist Michael Cina and video artist Hal Lovemelt, to create an immersive multimedia experience. Special performance by WILLS.

*Breaking English is co-commissioned by The Jazz Gallery, The Saint Paul Chamber Orchestra's Liquid Music Series & The Walker Art Center, Newfields: A Place for Nature & the Arts, and the Toledo Museum of Art.*



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## 10 THINGS TO DO



### ARGONAUTIKA: THE VOYAGE OF JASON AND THE ARGONAUTS

MARCH 1-3

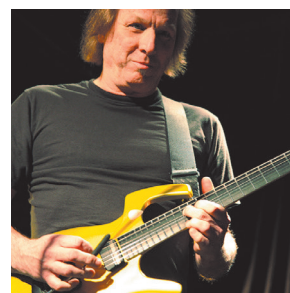
In this treatment of classical Greek mythology, Jason and his crew, seeking the Golden Fleece, instead find danger waiting for them. That is, water nymphs await them in every whirlpool, and Stallonesque warriors by the buttload await them at every port of call. Marian University Theatre, \$15 general public, \$7.50 senior citizens.



### HOTEL NEPENTHE

MARCH 1-24

If you're a fan of Ben Asaykwee from his production, *Cabaret Poe*, you'll feel relieved to see him and some other Phoenix regulars in this production. That's because Nepenthe a Lynchian/film noir version of a Hollywood Hotel and it's good to see a familiar face in a place like this. It's the kind of place where baby is passed from guest to guest like a hot potato, where a you'll encounter a Hollywood starlet time travelling in flagrante delicto. Phoenix Theatre Cultural Centre, Tickets \$33-\$39



### ADRIAN BELEW

SATURDAY, MARCH 2

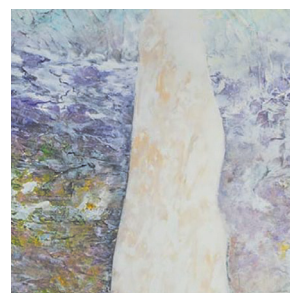
If you're a monster fan of prog-rock, you won't want to pass up the chance to drown your earlobes in this axe-man's repertoire. Frontman and guitarist for the uber-progressive King Crimson for three decades, Belew also has been a session man for everybody from Paul Simon to Nine Inch Nails. Doors open at 7 p.m. at the HI-FI, tickets \$30-\$45



### VISITING ARTIST LECTURE WITH ANN HAMILTON AND OPENING RECEPTION

MARCH 6

Maybe you're out on First Friday, going by the awesome NUVO First Friday map and you stop in the Long-Sharp Gallery and you really dig the exhibition *Ann Hamilton* named after its creator, and you think you'd like to meet the renowned creator of this artwork, well, take heart! You can check out her lecture at Herron School of Art & Design for free! Also check out the opening exhibitions. 5:30-8 p.m



### RELIGION, SPIRITUALITY, & THE ARTS EXPLORES THE STORY OF LOT'S WIFE

MARCH 7

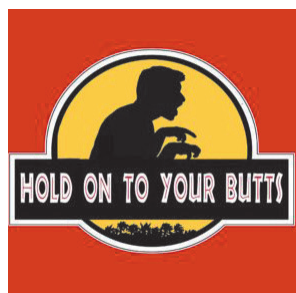
The story of Lot's Wife serves as the jumping off point for this exploration by 12 Central Indiana artists during the eighth annual Religion Spirituality, and the Arts Seminar and accompanying art exhibition directed by Rabbi Sandy Sasso. Reception 5:30 p.m., performances 6:30 p.m. Free and open to the public, Jewish Community Center. Artwork will remain on display through April 30.





### PAPER: 1957 TO YESTERDAY MARCH 8

While the work in this group exhibition dedicated to works on paper spans over 60 years, you're going to recognize many of the names of the Indy-based contemporary artists displaying their works in this exhibit. Included are works by Anila Quayyum Agha, Allan McCollum, Alexis Nunnally, Leon Polk Smith, and Stuart Snoddy. Christopher West Presents, Artist reception 5 p.m.-9 p.m., free.



### HOLD ONTO YOUR BUTTS MARCH 8-30

You better hold onto your butt during this parody of *Jurassic Park*, co-created and originally performed by Recent Cutbacks' Nick Abeel. Like their production of *Kevin!!!*, their send-up of *Home Alone*, *Hold onto Your Butts* employs some of those very same kind of (very) rudimentary props to deliver an experience that is part puppet show, part vaudeville. District Theatre, \$15



### INDIANAPOLIS CHAMBER ORCHESTRA: BUSTER KEATON'S THE GENERAL MARCH 9

You're gonna love seeing Buster Keaton in the role of a daredevil civil war general on a train during a high speed chase. The memoir *The Great Locomotive Chase* by William Pittenger forms the basis of this high-octane silent film. Live music by the ICO. Schrott Center for the Arts at Butler Arts Center, 7:30 p.m, \$25-\$40



### ARTIST RECEPTION FOR ROUND AND ROUND MARCH 9

Linette Bledsoe uses paints and acrylics to create "imperfect, modern rustic circles" in an exhibition titled *Round and Round*. The Greenwood-based venue, the Southside Art League, has been in operation since 1964, and it's definitely worth a visit. 6 p.m. reception. Work hangs through March 30.

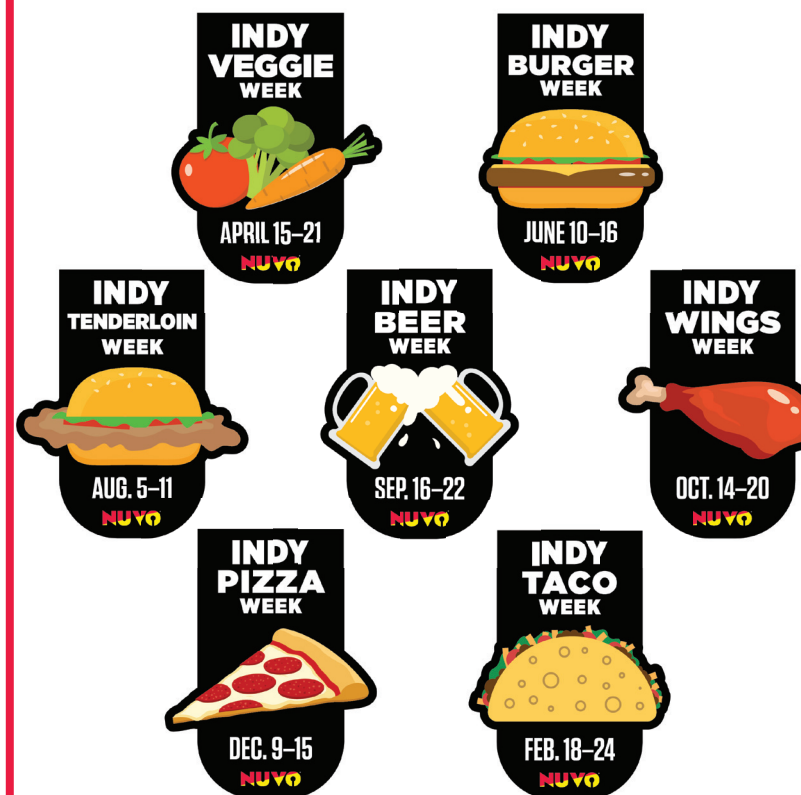


### CENTRAL INDIANA DANCE ENSEMBLE PRESENTS MIXED REP MARCH 10

This performance incorporates CIDE pre-professional students in both contemporary and classical dances, including the second act of *Swan Lake*. CIDE will also perform *Colorimetry*, a piece choreographed by Pacific Northwest ballet dancer and CIDE alum Price Suddarth. The Tarkington at the Center for the Performing Arts, Carmel, 4 p.m., \$20.50-\$30.50

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# MARCH FIRST FRIDAY

## *Dodging Potholes and Celebrating Spring's Imminent Arrival*

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

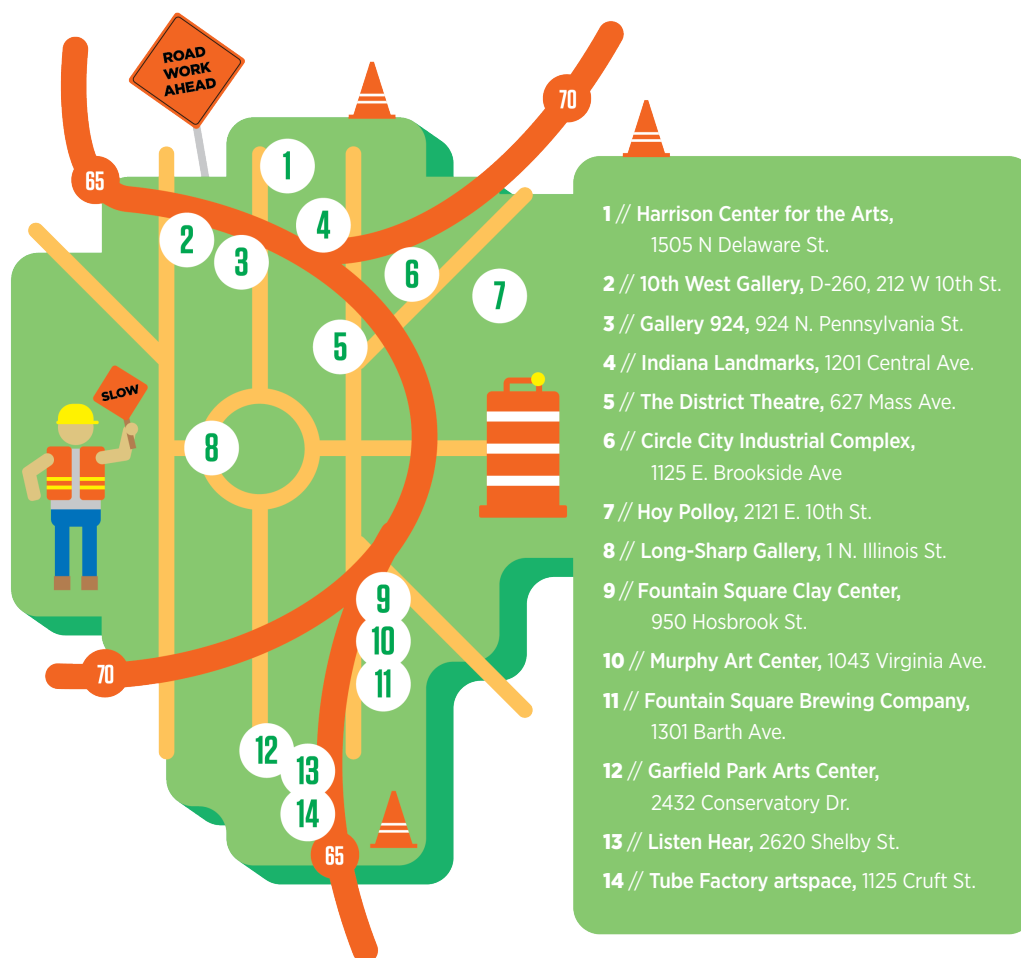
**H**ey First Friday fiends, it's March already. We're tired of winter and we're ready for spring.

Can you think of a better way to kick off spring than an exhibit of nearly 100 new landscape paintings by Justin Vining at the **Harrison Center**? This prolific painter will have examples of three distinct styles available for view. You'll see his plein air paintings of landscapes ranging from Brown County to Europe. You'll be able to check out his work influenced by the American regionalists, much of which he painted on reclaimed wood. Additionally, you'll see examples of his recent return to his most recognizable style—a colorful body of work featuring stylized landscapes that look like they were influenced by both Thomas Hart Benton and Dr. Seuss. His show is titled *Against the Grain*.

While you're at the Harrison, you may also want to check out the work of plein air painter Mary Ann Davis whose solo exhibit is titled *Impressions*. Davis's work has been included in *Plein Air Magazine* and *American Art Review*, among other publications.

At **Indiana Landmarks**, there's a show of a group of artists from the Stutz Business & Art Center pondering the question, "What is a landmark?" I'm curious to see how they'll encapsulate their responses in their art, in multiple mediums, including but not limited to photography, jewelry, and fiber arts.

At **Gallery 924**, the *Video Show* that debuted in February is ongoing; which might especially be of interest to you if you're interested in the future of digital media.



Check out the virtual reality "Morning on Earth" by Carla Knopp.

**10th West Gallery** is hosting the work of two photographers from Illinois, Chehalis Hegner and Peg Shaw who combine their interest in the human form with their interest in landscapes and arrive at a symbiosis of sorts.

Ann Hamilton, known for her massive multimedia installations, is coming to town. An eponymous exhibition will be presented by **Long-Sharp Gallery**. It's a blend of mediums that will include both sculpture from her Ohio studio and prints.

**WHAT** // First Friday openings/receptions

**WHEN** // Friday, March 1.

Receptions start around 6 p.m.

Most exhibits are open through the month: check websites for times.

**WHERE** // See map

**TICKETS** // **FREE**, but buy art!

Hamilton—whose work is in the IMA's permanent collection—will be the speaker at the Jane Fortune Outstanding Women Visiting Artist Lecture at 5:30 p.m., March 6 at the Herron School of Art & Design.

Having a cool art exhibition couldn't

be a clever way for **The District Theatre** to yank passersby off the street and consider seeing *Yank*, the musical opening there First Friday, or could it? Whatever the answer to this question is, we think The District opening up as a venue for visual art in the heart of Mass Ave is pretty cool. The exhibited work will be *Transitions* by Sujata Gopalan. The artist certainly has some beautiful paintings displayed on her website, including landscape, still life, and figurative work.

If you haven't seen the second floor of **Circle City Industrial Complex** since it was remodeled, Friday will be a good time to go. Harrison Center studio artist Erin Hüber will be displaying her exhibition of paintings and paper cuttings *From Coal Mountain: Isolation, Survival, and Other Hardships* there. If it's anything like Huber's previous exhibitions, the work's likely to be as engaging, and haunting, as it is spare.

At **Hoy Polloy**, you'll find the exhibit *Hungry Souls* by abstract expressionist painter Amber Keel. She describes her exhibit as "an

abstract portrait series of friends, family, acquaintances and strangers, with an emphasis on nonverbal communication. The pieces are meant to convey a visual representation of the intimate knowledge we have of one another, of the things we share about ourselves, without saying a word."

At **Fountain Square Clay Center**, you can check out their *Ramen Bowl Show*, which will include bowls in all shapes and sizes, including pho bowls. But BYOB (Bring your own broth.)

Moving on to the **Murphy Art Center**, you'll find the Museum of Psychphonics.





"INSPIRED" BY JUSTIN VINING //



"CARRIAGE 15" BY ANN HAMILTON //

It's a museum that curator Kipp Normand describes as a "universal museum of musical and spiritual curiosities, mysteries, and artifacts."

On Feb. 22, the museum had its grand re-opening, after moving to another location in the Murphy Building, and after adding to its collection of interstellar curiosities. But, it will also be open on First Friday for those of you who want to safely experience a way-out astral projection, or a trillion of them.

Also at the Murphy is Future Friends Holographic Magic Club, where you'll find a multimedia installation titled *#NoFilter* by Breeze and Sass, who describe it as "Part autobiography, part social commentary, and part *Black Mirror* episode. *#NoFilter* takes you into the mind of a millennial trying to carve an identity out of the noise."

At **Fountain Square Brewing Co.** the group exhibit is titled *Saturday Morning* perhaps anticipating your state of being after going out and seeing all the art on Friday night. Will you be nursing a hangover or watching cartoons on Saturday morning, or a bit of both? In fact, the artists will be basing their work on their memories of Saturday mornings as a child.

Maybe your Saturday mornings were spent watching sci-fi themed cartoons. Maybe sci-fi is still a big part of your media diet, in which case you'll certainly enjoy the group show *Encounter: A Sci-Fi and Fantasy Art Exhibition* at **Garfield Park Arts Center**.

Per normal, a lot is going on at Big Car Collaborative's hybrid contemporary art museum/community center **Tube**

**Factory artspace** where you'll get to see two bodies of work interlinked in theme, if different in style, in a show called *Fences/Imperia*. Osamu James Nakawaga's work *Fences* consists of an installation of cyanotype prints created in Okinawa. Nakawaga addresses the power relationship between the U.S. and Japan in the aftermath of World War II among other topics.

Conner Green's *Imperia/The Benefactor*, on the other hand, uses architectural blueprints as a medium in order to explore the relationship between architecture and power, exploring the effects and legacies of monumental architecture in his collages of found materials and photos.

Big Car will also be unveiling the Guic-helaar Gallery (a brand new gallery in the house next to the Tube) for the opening reception of Indianapolis-based photographer Zach Carrico's *Queer Aura*.

Carrico peeks into bedrooms to expose human forms without labels and in the process confronts gay stereotypes.

Before or after taking in the exhibits, you can check out the offerings at the First Friday Night Market adjacent to the Tube's exhibition spaces.

Nearby at Big Car's **Listen Hear**, the paper works and "found object sound sculptures" of Emma Bennett will be on display.

"My daughter tried for years to get me to create anything," says Bennett about the work. "It wasn't until I transitioned and separated from my wife of thirty years, my kids left the house and the PTSD I had been hiding from for decades since the Gulf War flooded in, did I pick up materials and begin to create." ■

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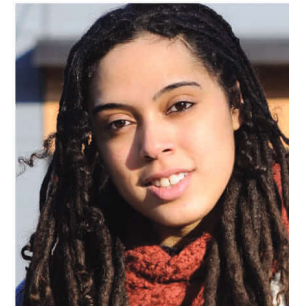
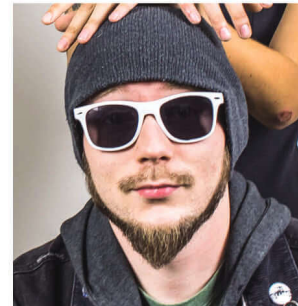
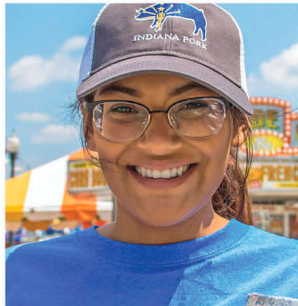
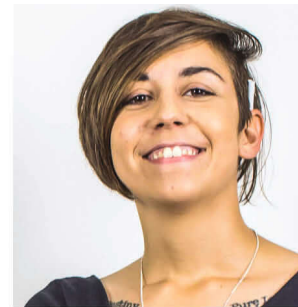
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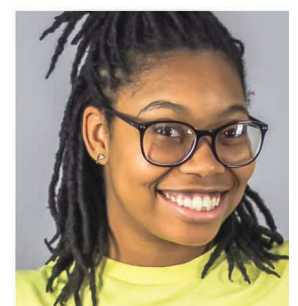
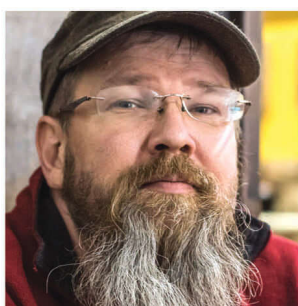
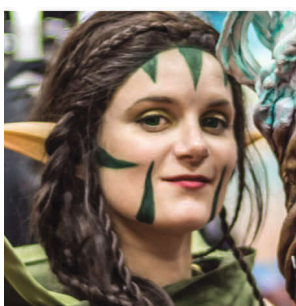
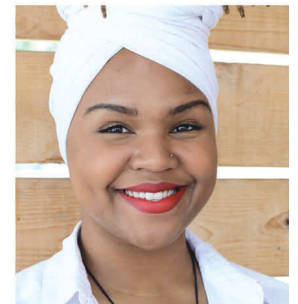




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## WHAT IS CREATIVE PLACEMAKING?

*Pinning Down a Definition  
From City Leaders, Artists,  
and Stakeholders*

BY **DAN GROSSMAN**

**A**s I begin a series of stories about creative placemaking in Indianapolis—where artists and arts organizations get involved in community development—I thought it would be a good thing to consider what creative placemaking actually is, as it's one of those terms that could mean different things to different people (just like the term gentrification.)

Over the past few weeks, I've had a lot of great conversations with community members on the topic. Some of these people are scholars, some are leaders of nonprofit organizations, and some are all three at once.

There were some common themes in the responses. There is a wariness in some to impose creative solutions on communities; to have all the answers, as it were, without asking the right questions.

"The reality is, if humans live there, creative placemaking is already in existence," says Imhotep Adisa, executive director of the KHEPRW Institute.

"Barber shops, beauty shops, musical creations, language, fashion and aesthetics, are all aspects of creative placemaking. On any given day at any time in our community, somebody is writing a rap. Somebody is talking shit. And somebody is cooking a good meal and then braiding their friend's hair, so there is no absence of creativity and placemaking." Some take issue with the term "creative placemaking" itself. Some define what they believe creative placemaking is

not, in addition to what it actually is. "Placemaking isn't just doing the top-down, designer-as-god stuff that was already happening—like building boring, uncomfortable, inactive, and empty public spaces—but now calling this something new and fashionable," says Jim Walker, executive director of Big Car Collaborative. "It's not doing studio art outside instead of in a studio. Placemaking isn't art or murals primarily expressing the vision of artists plopped in public places."

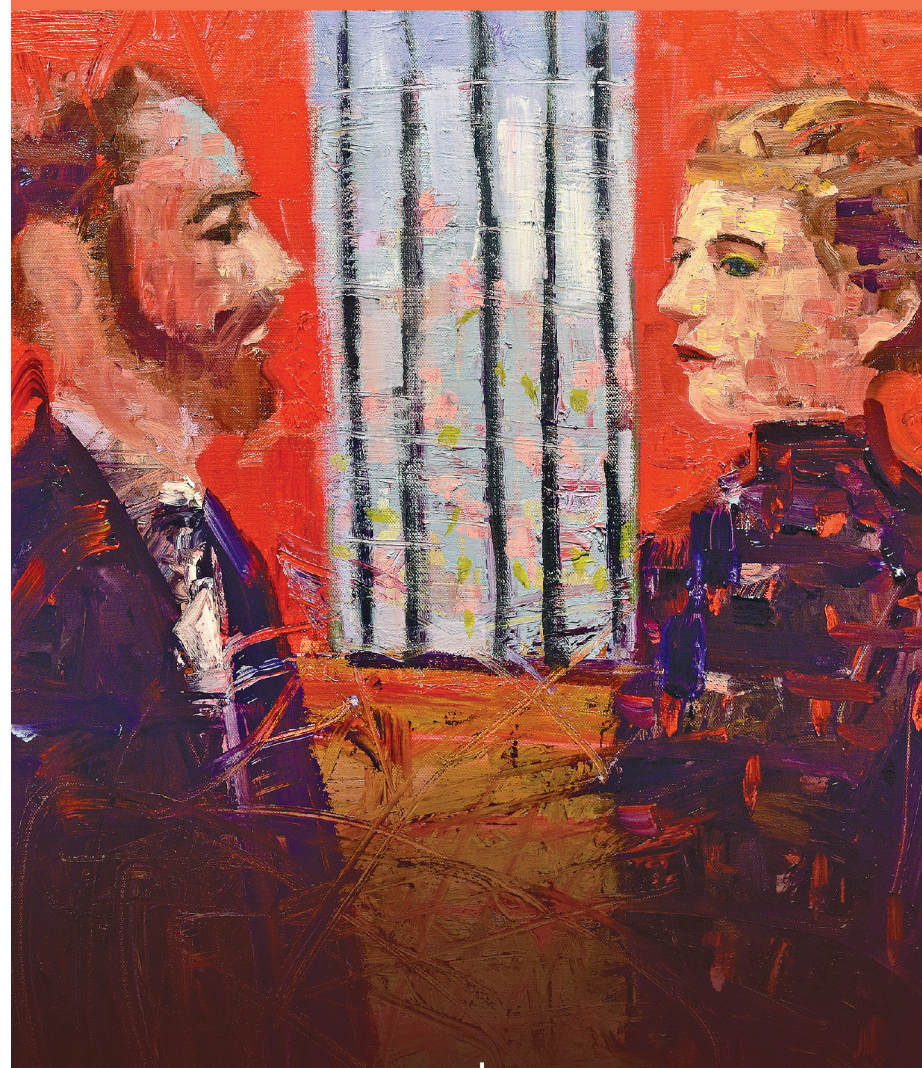
In their definitions, the participants in this exercise seem aware of the potential pitfalls. But they also seem aware of the possibilities, now that nonprofit arts organizations are playing an increasingly important role in the places where arts intersect with economic development. In the words of one online reader named Walter, any placemaking project should also consider historical precedent. "In the second half of the 20th century, we systematically destroyed our communities making cars the number one priority in the design of our streets, neighborhoods, towns, and cities," he writes. "In the 21st century we are beginning to realize our mistake and are reclaiming our neighborhoods by putting people first. Some people use art to help make that change ..." Perhaps you have your own ideas and want to contribute to the discussion. We encourage you to do so by giving your input in our comments section. You can also email me at [dgrossman@nuvo.net](mailto:dgrossman@nuvo.net)



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# LILY & MADELEINE: CANTERBURY GIRLS

*Indy Duo Teams With Grammy Award-Winning Producers on Latest Album*

BY SETH JOHNSON // SJOHNSON@NUVO.NET

For Lily and Madeleine Jurkiewicz, Indianapolis' Canterbury Park carries a lot of personal significance.

"When we were little, we would ride our bikes to the park with our friends and just talk about what we wanted to be as women when we grew up," Madeline says. "[We talked about] what we wanted to do and where we wanted to go to school. It was just a place for us to imagine the future that we wanted."

For this reason, the pair of musical sisters chose to title their 2019 album *Canterbury Girls*. Released on Feb. 22 via New West Records, Lily & Madeleine's latest studio effort was co-produced by Grammy "Album Of The Year" winners Daniel Tashian and Ian Fitchuck—the masterful duo behind Kacey Musgraves' *Golden Hour*.

Born and raised in Indianapolis, the Jurkiewicz sisters made their debut back in 2013 with an album they co-wrote with "musical uncle" Kenny Childers (Gentleman Caller, *Mysteries of Life*, *Brando*). "He's just a really nice guy, and he fostered my excitement for songwriting and for music," said Lily and

a 2016 interview with Musical Family Tree. Indy music legend Paul Mahern (of the Zero Boys) also had a big hand in Lily & Madeleine's early success.

"He has done so much for us," Lily said of Mahern in the sisters' 2016 interview with Musical Family Tree. "We wouldn't even be doing what we're doing if we hadn't had met Paul. I don't think we ever would've pursued music as a career if he hadn't have pushed us."

After working with Childers and Mahern on 2016's *Keep It Together*, however, the Jurkiewicz sisters chose to go another direction with *Canterbury Girls*, composing most of the record on their own and teaming up with Daniel Tashian and Ian Fitchuck for production.

"We were kind of apprehensive about it because we had done every record except this one pretty much the same way with the same people," Lily says. "This was our first record in Nashville."

Lily & Madeleine originally crossed paths with Fitchuck and Tashian back in October 2017, but their time together was brief. "The

WHO // Lily & Madeleine  
WHEN // Friday, March 1  
WHERE // Deluxe at Old National Centre  
TICKETS // livenation.com

first time we ever met them was as writing partners," Madeleine says. "We met up with them and just co-wrote some songs." Nevertheless, the sisters knew they wanted to work with the production duo on their latest record.

"We knew they were a tag team for production, and we definitely wanted to try and work with them," Madeleine says. "But we weren't sure if they were available or if they even cared to work with us. We worked it out through our label, and we are so grateful."

*Canterbury Girls* was recorded over the span of 10 days in the studio, with Fitchuck and Tashian helping the sisters get the most out of their songs. "They obviously let us take the lead, but they also had great ideas," Lily says. "The four of us made this record together, so everything on it is us." Overall, the entire album-making process with *Canterbury Girls* felt natural to the Jurkiewicz sisters.

"They're both dads," Madeleine says. "They have the sweetest kids and the most beautiful families. I just feel like we fit really well together because Lily and I are sisters. It was just a really nice, easygoing relationship that we had with them."

In addition to embracing this new process, Lily & Madeleine also explored new territory with their songwriting as well.

"Our previous work is more about contemplating the future, and this record is more about the past and the things that have influenced us," Madeleine says. "Instead of, 'Who are we going to be?' It is kind of like, 'What have we gone through to become who we are right now?'"

In going about this album a different way, the sisters ultimately learned more about themselves and their creative process.

"I really preferred the way that we made this record," Lily says. "I feel like we had so much more control. We were working with not even half the number of people that we had been working with in the past for previous records. I think that forced us to take a bigger hand in everything." ■



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## FRIDAY // 3.01

**Louie Louie, Radar Gold, Chives**

March 1, Pioneer, 9 p.m., **FREE**, 21+

One of Indy's most exciting soul outfits, Louie Louie celebrates the release of their new single with a free First Friday show at Pioneer. Carrying the torch that grooving local groups like The Highlighters held before them, Louie Louie is known for their cacophonous, dance-inducing live performances. On Friday, make sure you get to the show early to also catch sets from Chives and Radar Gold.



## SATURDAY // 3.02

**Brazilian Carnival**

March 2, The Jazz Kitchen, 10 p.m., \$15 – 20, 21+

Having become a local tradition, Cultural Cannibals' annual Brazilian Carnival party heads into its tenth and final year at the Jazz Kitchen. Like always, the event will bring all the sights and sounds of Rio de Janeiro to Indianapolis, with a live samba band, samba dancers, and vibrant visual displays. Attendees can also expect a curated selection of tunes from DJ Kyle Long, as well as a special menu featuring Brazilian food and drink.



## FRIDAY // 3.08

**Mike and the Moonpies**

March 8, Duke's Indy, 8 p.m., \$10, 21+

Since coming up in the dancehalls of Texas, this outlaw country band has taken their raucous show out on the road, while also amassing a solid catalog of tunes. Released in 2018, the band's most recent full-length (Steak Night at the Prairie Rose) landed on Rolling Stone's "40 Best Country and Americana Albums of 2018" list. Of note, the album features a contribution from legendary harmonica player Mickey Raphael (Willie Nelson) on the song "The Worst Thing."



## SATURDAY // 3.09

**Mariah Carey**

March 9, Murat Theatre at Old National Centre, 8 p.m., \$55+, all-ages

Known for her towering, angelic vocals, this timeless pop star visits Indy in support of her fifteenth studio album titled Caution. Released in November 2018, Caution features guest appearances from Blood Orange, Gunna, Ty Dolla \$ign, and Slick Rick, as well as a sample of Lil Kim's "Crush on You" (on the song "A No No").



## SUNDAY // 3.10

**DMX**

March 10, The Citadel Music Hall, 8 p.m., \$30, all-ages

An undoubted hip-hop legend, DMX visits Indianapolis as part of a tour celebrating the 20th anniversary of his debut album. Certified 4x platinum by the Recording Industry Association of America (RIAA), *It's Dark and Hell Is Hot* was released on May 12, 1998 and featured songs like "Get at Me Dog," "How's It Goin' Down," and "Ruff Ryders' Anthem." This show will take place at The Citadel Music Hall—a new all-ages venue located at 6447 W. Washington St.

## WEDNESDAY // 2.27

**Typesetter, Dana Skully & The Tiger Sharks, Dr. Boldylocks,**  
Melody Inn 8 p.m. \$6, 21+

**ferrisbooler,**  
Pioneer 8 p.m. **FREE**, 21+

**Steve Weakley Trio,**  
The Jazz Kitchen 7 p.m. \$10, 21+

**Laura Recendez (flutist),**  
**Stephanie Hall (harpist),**  
Theater at the Fort 7:30 p.m.  
**FREE**, all-ages

**DJ Shaw Shank's Lampin' Lounge & Cypher,**  
State Street Pub 8 p.m. **FREE**, 21+  
**Celebration of African American Music,**  
Eidson-Duckwall Recital Hall  
7:30 p.m. **FREE**, all-ages

## THURSDAY // 2.28

**Andrew McMahon in the Wilderness,**  
Egyptian Room at Old National Centre 7 p.m. \$29.50 - \$32.50, all-ages

**Subtronics + Blunts & Blondes,**  
Deluxe at Old National Centre 9 p.m. \$15 - \$20, all-ages  
**Cody Of Virtue, A City Asunder, InGhosts, Grave Friends,**  
Hoosier Dome 6:30 p.m. \$10, all-ages

**Cody Canada and The Departed,**  
HI-FI 9 p.m. \$15, 21+

**Phsyko-Lojik & friends,**  
The Mousetrap 9 p.m. **FREE**, 21+

**Rebelle, Nouveaures,**  
Melody Inn 9 p.m. \$5, 21+

**Bakersfield Bound,**  
Duke's Indy 8 p.m. **FREE**, 21+

## FRIDAY // 3.01

**Bassel & the Supernaturals,**  
HI-FI 8 p.m. **FREE**, 21+

**Bassel & the Supernaturals,**  
**Louie Louie, DysFUNKtion Brass,**  
HI-FI 8 p.m. **FREE**, 21+

**Chrome Waves, Without Waves, Desert Planet,**  
Black Circle Brewing Co.  
9 p.m. **FREE**, 21+

**Soultru, Allison Victoria, Soney the Poet,**  
Square Cat Vinyl 8 p.m. \$7, all-ages

**Bullet Points, Wife Patrol, Maravich, Plateau Below,**  
State Street Pub 8 p.m. \$5, 21+

**Saint Aubin, Baby Ebony,**  
LO-FI Lounge 7 p.m. **FREE**, 21+

**Dave Stryker Organ Quartet,**  
The Jazz Kitchen  
7:30 p.m. & 9:30 p.m. \$15, 21+

**Stockwell Road,**  
Duke's Indy 8 p.m. **FREE**, 21+

**Louie, Louie / Radar Gold / Chives,**  
Pioneer 8 p.m. **FREE**, 21+

**Kodo Drummers: One Earth Tour,**  
The Palladium 8 p.m. \$25 and up, all-ages

**Among the Compromised, Tracksuit Lystyle, Pinky and the Basterds, The Breakes,**  
Melody Inn 9 p.m. \$5, 21+

**Black Violin,**  
Clowes Memorial Hall  
8 p.m. \$36 and up, all-ages

## SATURDAY // 3.02

**Adrian Belew,**  
HI-FI 8 p.m. \$30 - \$45, 21+

**Naptown Loves JDilla,**  
The Mousetrap 10 p.m. \$5 - \$7, 21+

**ExitWounds, Sinking the Ship, Glass Hands, Sleep Walker, Relics,**  
Hoosier Dome 6 p.m. \$10, all-ages

**BYBYE, White Wax, Tatakaa, Adam Kuhn,**  
Healer 7 p.m. \$5, all-ages

**Franco Escamilla,**  
Murat Theatre at Old National Centre 8 p.m. \$42.50 and up, all-ages

**Amuse, Dead Wolf, Lucy Furr, Misunderstood,**  
Melody Inn 10 p.m. \$6, 21+

**Ross Hollow,**  
Square Cat Vinyl 8 p.m. \$7, all-ages

**Hillbilly Casino, MG & the Gas City 3, Krank Daddies,**  
Radio Radio 8 p.m. **FREE**, 21+

**Retro Rewind: Travis Bell / Marcus Johnson,**  
The Vogue 10 p.m. **FREE**, 21+

**Julie Houston,**  
The Jazz Kitchen 6:30 p.m. \$12, 21+

**Amuse, Dead Wolf, Lucy Furr, Misunderstood,**  
Melody Inn 9 p.m. \$6, 21+

**Disney's DCappella,**  
Clowes Memorial Hall  
7 p.m. \$42 - \$92, all-ages

## SUNDAY // 3.03

**Robots And Magic Powers Live Video Shoot,**  
Melody Inn 9 p.m. \$5, 21+

**Sunset Stomp: Prohibition Mardi Gras Swing Party,**  
The Jazz Kitchen 6 p.m. \$12, 21+

**A Bagga Trouble,**  
Indianapolis Artsgarden  
2 p.m. **FREE**, all-ages

## MONDAY // 3.04

**Rivers of Nihil, Entheos, & more,**  
The Citadel Music Hall 6:30 p.m. \$13, all-ages

**Tribute to Wes Montgomery,**  
The Jazz Kitchen 7 p.m. **FREE**, 21+

## TUESDAY // 3.05

**STRFKR w/ Shy Boys,**  
The Vogue 8 p.m. \$20, 21+

**State Champs,**  
Deluxe at Old National Centre 8 p.m. \$25, all-ages

**Mardi Gras at the Saint,**  
The Patron Saint 5 p.m. **FREE**, 21+

**Necrot, Blood Incantation, Obscene,**  
Black Circle Brewing Co.  
7 p.m. \$12 - \$15, 21+

**VOLK,**  
Duke's Indy 8 p.m. **FREE**, 21+

**GrooveSmash feat. Rob Dixon Sax,**  
The Jazz Kitchen 7 p.m. \$15, 21+

**Worlds Greatest Dad w/ Future Teens,**  
Hoosier Dome 6:30 p.m. \$10, all-ages

**Super City, Tangled Headphones, Gold Connections,**  
Melody Inn 7 p.m. \$6, 21+

**Resonate 150,**  
Indianapolis Artsgarden  
12:15 p.m. **FREE**, all-ages

## WEDNESDAY // 3.06

**Switchfoot,**  
Egyptian Room at Old National Centre 8 p.m. \$35, all-ages

**All Them Witches w/ Plague Vendor,**  
HI-FI 8 p.m. \$15, 21+

**Vandoliers, Austin Lucas, Jeff Kelly & the Graveyard Shift,**  
Melody Inn 8 p.m. \$6, 21+

**Robert Kimbrough Sr.,**  
The Jazz Kitchen 7 p.m. \$15, 21+

## THURSDAY // 3.07

**Flogging Molly, Lucero,**  
Egyptian Room at Old National Centre 8 p.m. \$25, all-ages

**E-40,**  
The Vogue 10 p.m. \$50 - \$100, 21+

**Anthony Attalla,**  
The Patron Saint 9 p.m. \$15, 21+

**The Werks w/ Twin Cats,**  
HI-FI 9 p.m. \$12 - \$15, 21+

**Reason Define, Hail Your Highness, Native World, These Fine Gentlemen,**  
Hoosier Dome 7 p.m. \$8 - \$10, all-ages

**FuntCase, Shy Guy Says, jFet,**  
The Mousetrap 9 p.m. \$15 - \$20, 21+

**Chuck Mead and the Grassy Knoll Boys,**  
Duke's Indy 8 p.m. \$20, 21+

**Brandon Santini,**  
Slippery Noodle Inn  
8:30 p.m. **FREE**, 21+





**Lauren Daigle,**  
Murat Theatre at Old National Centre  
7:30 p.m. \$27.50 and up, all-ages  
**I Am Dynamite,**  
**Melodious Thonk, and more,**  
Melody Inn 8 p.m. \$5, 21+  
**Aleksandar Hadzi-Djordjevic,**  
IUPUI Informatics and  
Communications Technology  
Building 7:30 p.m. \$10 - \$15, all-ages  
**Jens Lindemann with the**  
**UIndy Jazz Combo and Faculty**  
**Jazz Combo,**  
Christel DeHaan Fine Arts Center  
7:30 p.m. **FREE**, all-ages

**FRIDAY // 3.08**

**All That Remains, Attila,**  
**Escape the Fate,**  
The Citadel Music Hall  
7 p.m. \$22, all-ages  
**Moxxie, Summer Like the Season,**  
**Sylmar,**  
Healer 8 p.m. \$5, all-ages  
**Desert Dwellers & Thriftworks,**  
The Vogue 9 p.m. \$20, 21+  
**The Evening Attraction,**  
Square Cat Vinyl 7 p.m. \$7, all-ages  
**Andy Frasco & The U.N.**  
**w/ Wild Adriatic,**  
The Mousetrap 10 p.m. \$10 - \$12, 21+  
**Kip Moore,**  
The Palladium  
8 p.m. \$35 and up, all-ages  
**Moneybagg Yo,**  
Deluxe at Old National Centre  
8 p.m. \$40 - \$50, all-ages  
**Jeff Lorber Fusion,**  
The Jazz Kitchen  
7:30 p.m. & 10 p.m. \$20 - \$30, 21+

**Mike and the Moonpies,**  
Duke's Indy 8 p.m. \$10, 21+  
**Machine Guns & Motorcycles**  
**Album Release,**  
Melody Inn 9 p.m. \$6, 21+  
**Gordon Bonham,**  
Indianapolis Artsgarden  
12:15 p.m. **FREE**, 21+  
**Django Knight,**  
Slippery Noodle Inn  
8:30 p.m. **FREE**, 21+

**SATURDAY // 3.09**

**Mariah Carey,**  
Murat Theatre at Old National  
Centre 8 p.m. \$55 and up, all-ages  
**I Am King-The Michael Jackson**  
**Experience,**  
The Vogue 9 p.m. \$25, 21+  
**YATRA, Tusk,**  
Healer 7 p.m. \$9 - \$12, all-ages  
**Crisis Actor EP Release**  
**w/ Kiddo and more,**  
Melody Inn 10 p.m. \$7, 21+  
**John 5 & the Creatures**  
**w/ Jared James Nichols,**  
HI-FI 9 p.m. \$20 - \$25, 21+  
**I Dream In Evergreen, Burke**  
**Sullivan, Crocea Mors,**  
State Street Pub 9 p.m. \$5, 21+  
**Fatai,**  
LO-FI Lounge 7 p.m. \$15 - \$18, 21+  
**Toadface, Mystic Grizzly,**  
The Mousetrap 9 p.m. \$9 - \$12, 21+  
**Freshman Year, Perceptions,**  
**Setting Color,**  
Square Cat Vinyl 8 p.m. \$7, all-ages  
**Lil Mosey,**  
The Citadel Music Hall  
7 p.m. \$20, all-ages

**Scarlet Water,**  
Duke's Indy 8 p.m. **FREE**, 21+  
**Brian Deer & the Achievers,**  
Aristocrat Pub 9 p.m. \$5, all-ages

**SUNDAY // 3.10**

**DMX,**  
The Citadel Music Hall  
8 p.m. \$30, all-ages  
**Mike Mains & the Branches,**  
HI-FI 7:30 p.m. \$15, 21+  
**Yvette Landry & Roddie Romero,**  
The Jazz Kitchen 6:30 p.m. \$15, 21+  
**Klepto Robot, Te Kore,**  
**Justin Payne & Co.,**  
Melody Inn 9 p.m. \$5, 21+

**MONDAY // 3.11**

**Metallica,**  
Bankers Life Fieldhouse  
7:30 p.m. \$116 and up, all-ages

**TUESDAY // 3.12**

**Zurich Cloud Motors (Tape**  
**Release), Radar Gold, Kurosawa,**  
State Street Pub 9 p.m. **FREE**, 21+  
**Wicca Phase Springs Eternal**  
**w/ Angel Dust & Gardin,**  
Hoosier Dome 7 p.m.  
\$16 - \$20, all-ages  
**Catfish and the Bottlemen,**  
Egyptian Room at Old National  
Centre 8 p.m. \$30, all-ages  
**Frank Bradford,**  
Indianapolis Artsgarden  
12:15 p.m. **FREE**, 21+


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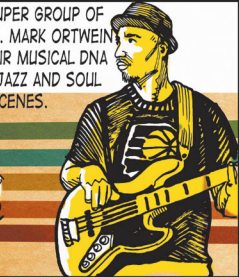

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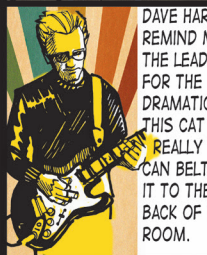
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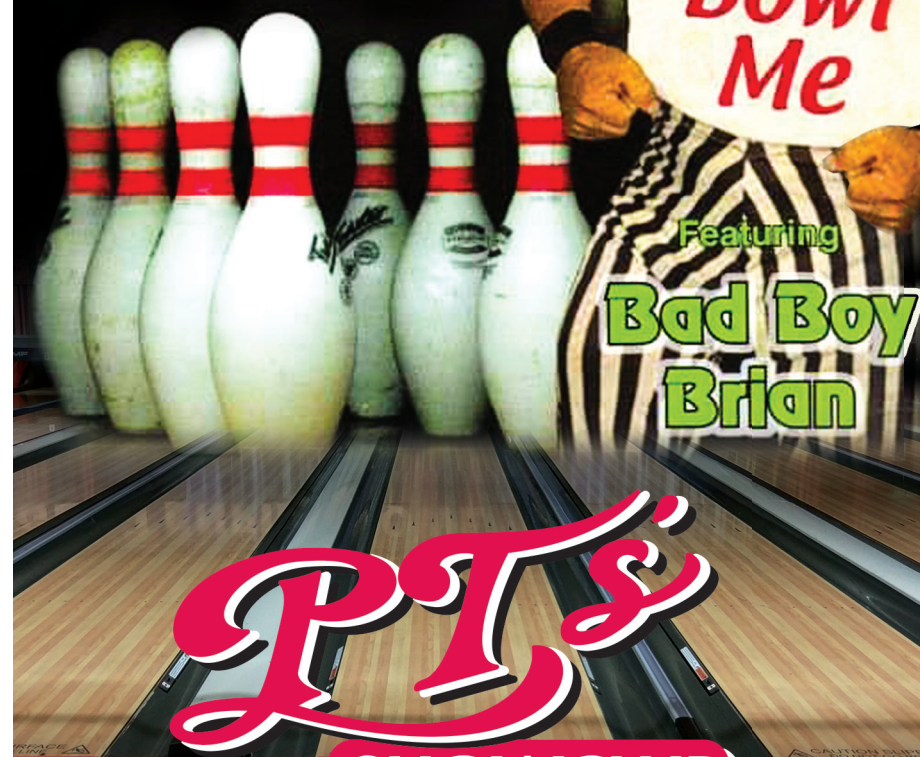


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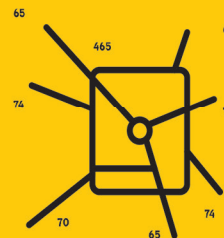
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